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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

BAND OF THE MONTH

BOMBAY BANDOOK

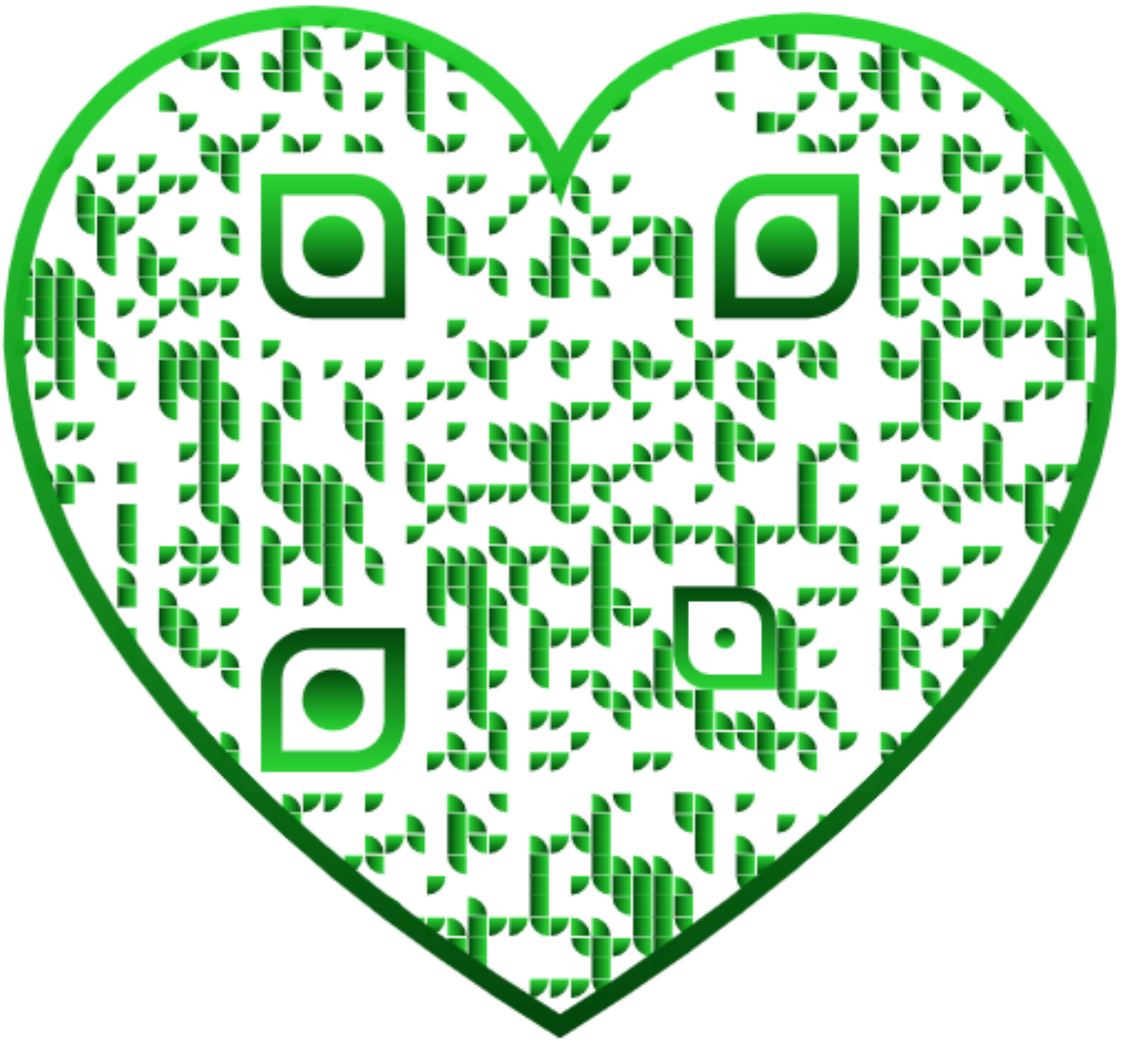
QUIRKS & QUERIES

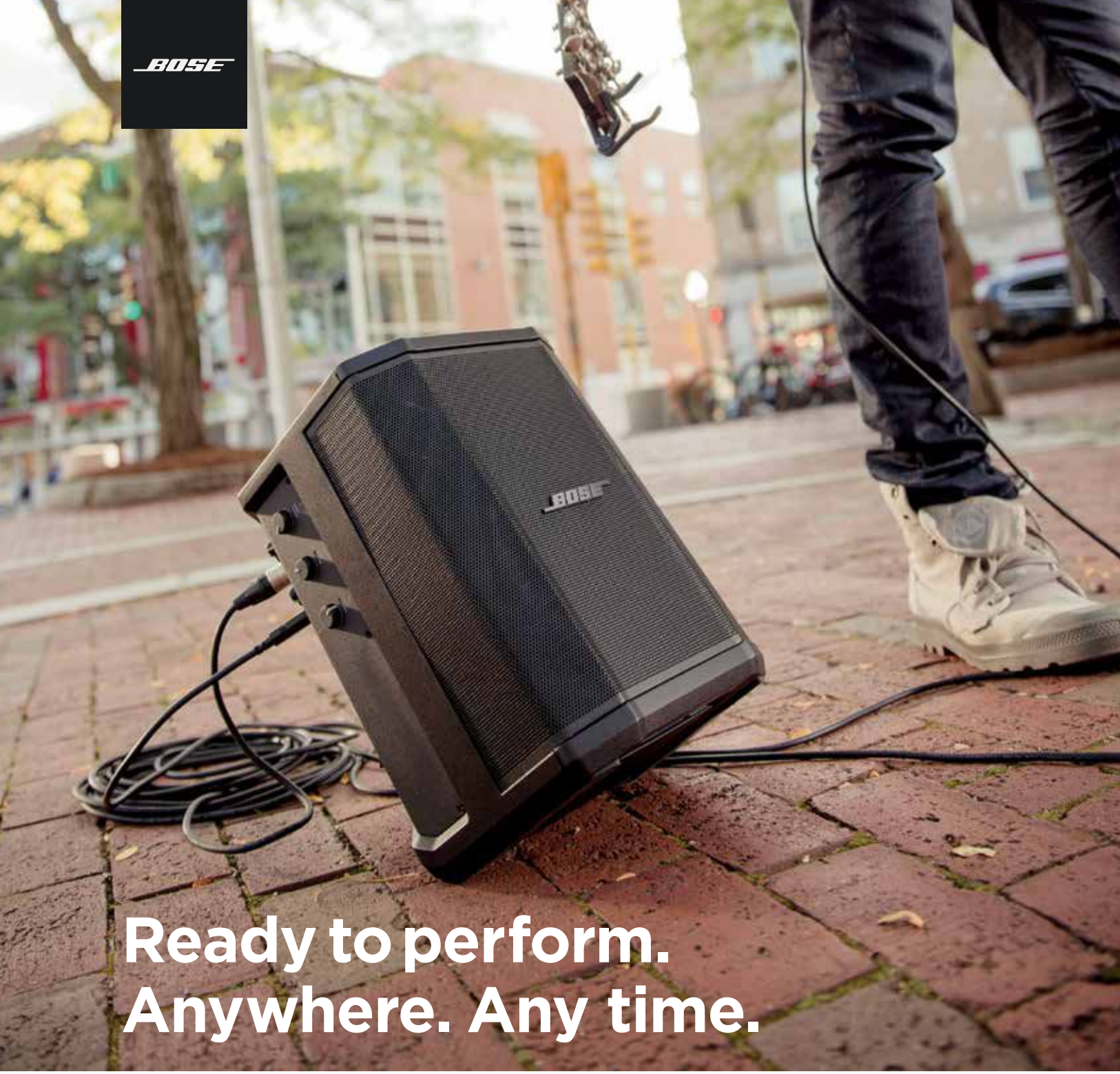
ARCHY J

ON THE COVER

RAFTAAR

ALSO INSIDE: INDIE REVIEWS, INTERVIEW WITH BLIND ORCHESTRA, THAYIRSADAM BLUES AND MORE.





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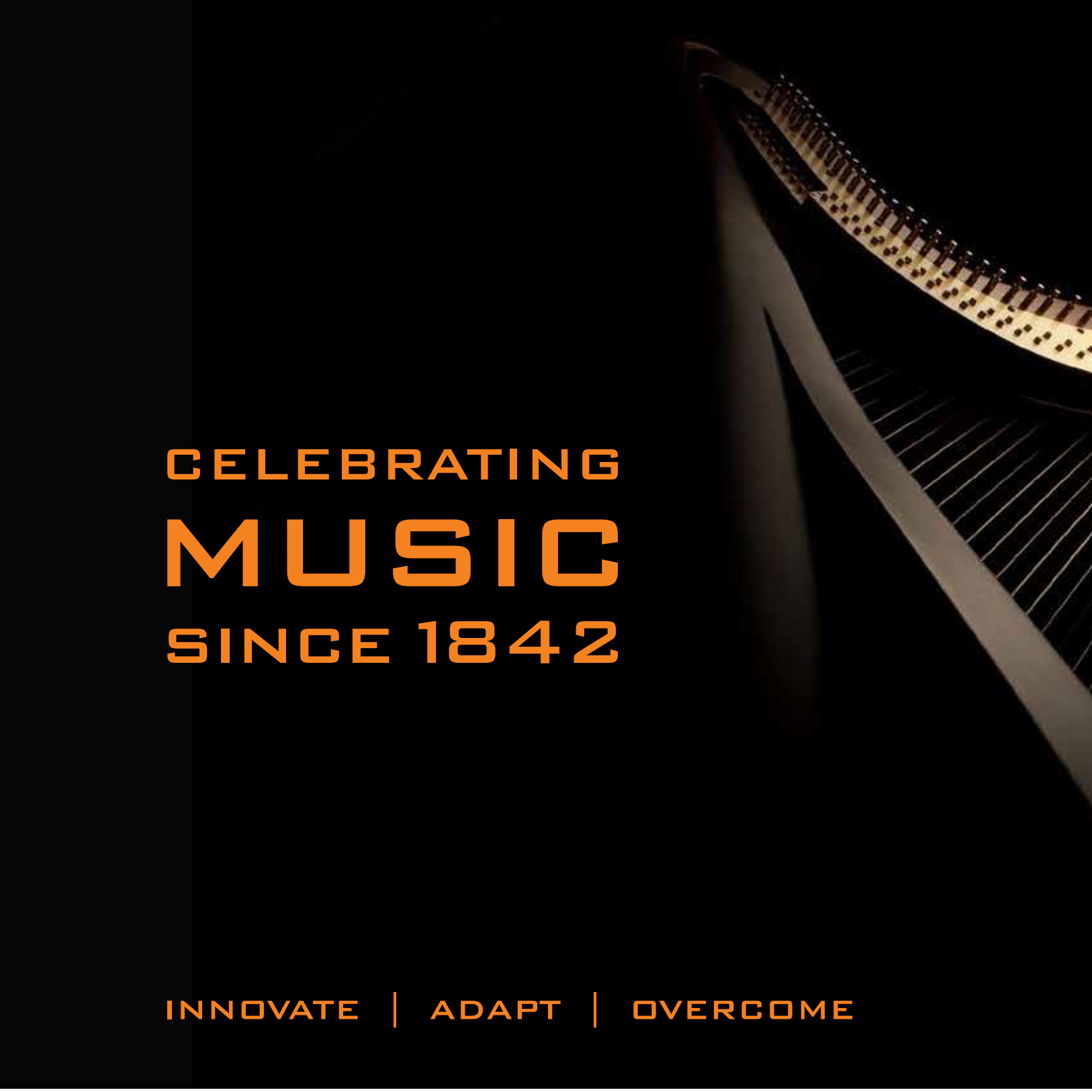

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GAJENDRA PURI GOSWAMI

Raftaar

The Rap Game is a treacherous battle. It is full of unlikely defeats, untimely deceits, and unjust losses. Winning at this sinister game without selling your soul seems almost miraculous. But Delhi boy Raftaar has managed to preserve both his innocence and authenticity in this battle without smearing his childlike vivacity. His journey as a Rapstar began in 2009 with a self-aggrandising verse on a Honey Singh song 'Beer Bar' and since then the desi hip-hopper has emerged as a lyrical beast, winning great accolades and creating an enormous base of loyal fans with his music. In his candid interview with The Score Magazine the rapper opens up about his journey from a wannabe rapper to a transcendent voice, the state of Indian hip-hop, upcoming projects, and more.

How did you get your stage name?

Raftaar is a name that rhymes with a lot of words. It defines my personality. Raftaar means speed and speed can be varied. I can rap fast, I can rap slowly; I can change the tempo of my music anytime. My creative process aligns with my name. I think fast, I write fast. I make most of my lyrics on the spot at the studio.

When did you come up with the name?

I came up with the name exactly when I joined Mafia Mundeer. Everyone in the group had a very desi name and my real name 'Mathew' sounded very English. That's when I chose to call myself Raftaar.

That's an interesting segue to my next question, which is about your Mafia Mundeer days. Could you enlighten us a little on that phase of your career and how you have evolved as an artist?

Initially when I started rapping, my whole crew was a big fan of The Game. We were influenced by the whole 'Crips and Bloods' gangbanging culture. We were wanabees basically. That's how we started. We were living that gangster lifestyle in our heads- of being together as a crew, 'we are a like a clan' and that sort of vibe. But, I was the geekier one amongst us all. My intelligent quotient was a bit higher. I had joined a community on Orkut called 'Rap Battles' at that time where I posted a video of me and Ikka (Singh) rapping. Honey Singh saw it and commented 'good luck shero, send me more of your stuff'. We had all heard Honey's songs, and we wanted him to somehow produce beats for our songs. So that's how we began doing a lot of creative work for Honey.

Mafia Mundeer broke up soon after its nascence. How would you describe your relationship with Honey Singh?

Yeah, definitely. We were all very involved in making music then, but everybody who continued being Mafia Mundeer doesn't have a very bright name now. Ikka was the first one to leave, I followed after that, then Baadshah paaji, J Star and others. But if I hadn't worked with Honey then, I wouldn't have been the Raftaar I am today. People keep complaining that we make stories about the fact that we just go after Honey Singh because he's a big name but none of us got out due credit for the work we did on Honey's music. We learnt a lot from Honey. We got to know what real commercial music sounds like. He is undoubtedly a great producer. But when International Villager dropped, I never got credit for the work I had done. My song wasn't included in the album. I wasn't anywhere in the videos. I didn't get the credit for the lyrics I wrote. That irks me. Honey was a mentor and

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big brother to me, but somewhere down the line I felt betrayed. But, leaving Mafia Mundeer made me more determined to succeed.

You have a very interesting upbringing. A Kerala born Malayali who grew up in Delhi. How was your childhood like- inside and outside the house?

I was a very hyperactive kid. I still am. But, I've learned to channelize my energy into productive tasks now. Both my parents were working when I was a kid and I used to be alone in the house until my parents came home late from work. So, I learned self-sustenance very early in my life. I was very good at studies. I ended up changing a lot of schools too. But, I have beautiful memories of my childhood. I have a lot memorable anecdotes.

Give us a brief about your initial thought on becoming a rapper and how it all started?

Ah. A friend gave me a MP3 C.D when I was in class 9. My father had just bought a new D.V.D player then. So, I went home and played the C.D and there was a lot of Linkin Park on it. I heard Mike Shinoda rapping on 'In The End' and I was extremely fascinated by the rhymes. I thought I could rap too and slowly I started rhyming. After that I started listening to Eminem; got influenced by him. Then 'The Game' blew up, and I fell in love with his lyrics. That's when I started getting into rap and hip-hop and became a wannabee rapper.

You came out in support of the infamous Youtube rapper Omprakash Mishra? Even though you disregard foul language in your music, what compelled you to support Omprakash?

See, I understand the struggle of coming out. I know what it took for me to reach this level. That's the reason behind my humbleness. So, when I saw Omprakash I understood that he made the song because he wanted to be discovered. I feel we are responsible for his actions. What we are doing is not just making music. We are selling dreams. Me, Badshah, Honey Singh or even Bollywood. These youngsters want to be rappers because they idolise us. They see us in a fancy car, wearing expensive clothes, and they aspire to be like us. They see rapping as the easy way to achieve what we have achieved. Omprakash had made other songs prior to 'Shot lagani hai' (Bol na Aunty) but nobody took notice. But, people noticed him when he made 'Shot lagani hai.' So, we should question the listeners who made it a big deal and not Omprakash because they proved the point that these are the kind of songs that people listen to. Kids just copy what they see. They do what people take notice of. That's why we as listeners need to change what we consume as music and the rest will follow. We should people like Omprakash to make them better, give them better advice instead of shunning them. There's no good in dismissing a person and going after him because you don't understand his intent.

You voiced your opinion against horrific rape crimes in the country like the recent Asifa Bano case. Where do you think we are failing as a society in stopping such menacing crimes?

We need to educate our kids better. Period. Sex is repressed in our society. But, you can't kill curiosity, right? So, that curiosity leads people to make such

Rapid fire

Your Top 5 Rappers?
Lupe Fiasco, The Game, Eminem, J Cole, DMX

What comes to your mind when you hear the following?
a. Rap God- KRS One, Rakim

b. RDB- Manjh Music

c. Kerala- God's own country

d. Delhi- My own Country

Which is your best song till date?
Allah Ve

One hidden talent you have that nobody knows?
I can do the betwixt nose twist

The best gig you ever had?
Redbull Tour Bus- A slice Of Indian Hip-hop

Most fun artist you've worked with?
My artist- Unan and Vishal Dadlani

The song that turns you up?
Goosebumps by Travis Scott

mistakes. My dad sat down with me and talked about sex. He told me what a condom is. But, if you have an upbringing where your dad is hurling abuses at your mom or he's beating her, that's what you grow up to be. We are taught that men are superior to women. That's bullshit. We need to kill taboo. I have a Malyali upbringing. In my side of the family, the girl child inherits her father's property. That's beautiful. I've never seen my dad disrespect my mom in any way. So, I grew up respecting women. But, now this insidious mentality has been embedded in us. It'll wither away only if we educate our kids better. We need to teach our kids to respect a woman's womanhood. And we need to make an example out of genuine culprits. It'll take time, but it'll get better until the next generation grows up.

You release a lot of independent music along with film music. What is difference in the process of the two and what adjustments do you have to make while shifting from one to another?

The primary difference is that I do Bollywood music for others and independent for myself. While making a Bollywood song, I do what the script demands and what the director wants. I write the lyrics as per that. We make the whole song, give it to the director, and make the changes if there're any. When I'm making an independent song, I do what I want to do with the song. I decide everything from production to lyrics.

Despite having many hit singles independently and in movies, you haven't released a full album yet. Can we expect your debut rap album any soon?

My debut album is on the way. It should be complete in a matter of the next two months. It's called 'Zero to Infinity'. We'll have eight tracks on the album. After that, I'll be back making mixtapes. I've already competed a song with Emiway. I'm making a song with Brodha V. Brodha V is producing music for the track. There's an upcoming song called 'O Chori' where I've collaborated with Jyotica Tangri who sang 'Pallo Latke'. She's a phenomenal vocalist. All my upcoming songs have collaborations with artists who are not very known yet, but they're talented musicians. There's a track from my album called 'Mundeya Di Maut' with Uday who's also a very talented rapper.

You never shied off supporting young talent. Recently you signed five underground rap artistes. Tell us a bit more about that?

Yeah. The artists that I've signed recently are Krishna, Deep Khalsi, Harjas, Unan, and Karma. We're going to drop a compilation of songs where everybody has their own song and own music video. We've already shot Karma and Unan's music videos. Krishna did an immaculate track called 'Vyanjan' recently where he raps the whole hindi alphabetic characters in order. It is the toughest rap song that you will hear in recent times. I treat everybody as equal artists without any personal bias and we're all collaborating together to make new music. I promise that people will remember me as a person who has not made hip-hop bigger but made hip-hop able to feed families.

Rap and hip hop's growing worldwide popularity has reflected in the Indian circuit too. Do you think this is its best chance to get into the mainstream music or do you think it still lacks refinement?

Rap started making an impact in the industry since the time Bohemia dropped 'Kali Denali' in 2006. That's when I as a listener heard desi rap and got influenced by it. Until 2016, people were developing an ear for it. What we did 5 years back developed a momentum for such music. There's a hip-hop show on radio called 'Rap Jones' now. BBC Asian is recording hip-hop music in India. India hosted its first hip-hop festival called 'A Slice of Indian Hip-Hop' by Redbull Tour Bus in Guwahati this February. Divine was performing there, Khasi Bloodz were there and a whole new breed of vernacular hip-hop artists performed at the festival. I myself, was headlining the concert. That was the best concert I've ever performed at. The vibe there was electrifying. So, yes, the listening has developed. It'll take time for artists to get paid by making hip-hop. But, I'd still definitely say that hip-hop is the mainstream music now.

You've time and again said that Rap must be more skewed towards storytelling. Do you think popular Bollywood music has done justice to the genre?

There are two genres- Hip-hop and Hip-pop. So, Bollywood might not be essentially hip-hop, but it is blending into the genre with a mix of pop music. It's like a leakage in the pipe that we've entered and we're now headed towards the opening where rap becomes a thing in itself. Divine is the perfect example of that. People who didn't weren't aware of hip-hop music have now developed the taste for it due to Bollywood. So, yes Bollywood has certainly nurtured an audience for rap music.

What message do you have for our readers?

I will say- be a wannabe. Because everybody starts as wannabe and then someday you become somebody by following your passion. It is very necessary to wish for something to make it happen.

SHREYA BOSE

Book-Music PAIRING

Most great musicians swear by the power of literature, which constitutes the most unsurprising fact in the world. Similarly, those who take their music seriously know that very little goes as well with a good book as a good song. (The other thing is good wine). In the spirit of mixing pleasure with more pleasure, a list of pairings between the written and the sung words await you below.

On The Road: Representative of the Beat Generation, this book is about breathless pursuit of liberation. It is filled with men and women who makes obscene gestures to the spirit on conformity, and jump into whatever broken-down jalopy will take them to the non-destination they look forward to.

The Beats were driven wild-eyed by all things jazz. Their words reflected jazz's insatiable need to devastate boundaries and construct worlds maddened by their own beauty. It makes little sense to question an association so rightly made. The book is made for the astonishing crevasses of sounds offered by Ornithology (Charlie Parker and Benny Harris) or the dissonant abandon of anything Thelonious Monk has ever made.

The Thousand and One Nights: One of the most familiar texts on this list is a tribute to the art of storytelling itself. A brave heroine slays the demons within the heart of a tyrannical king by coaxing his mind instead of challenging him to a duel. Scheherazade weaves tales of wonder by night, thrills the king and helps him see the flaws of his way.

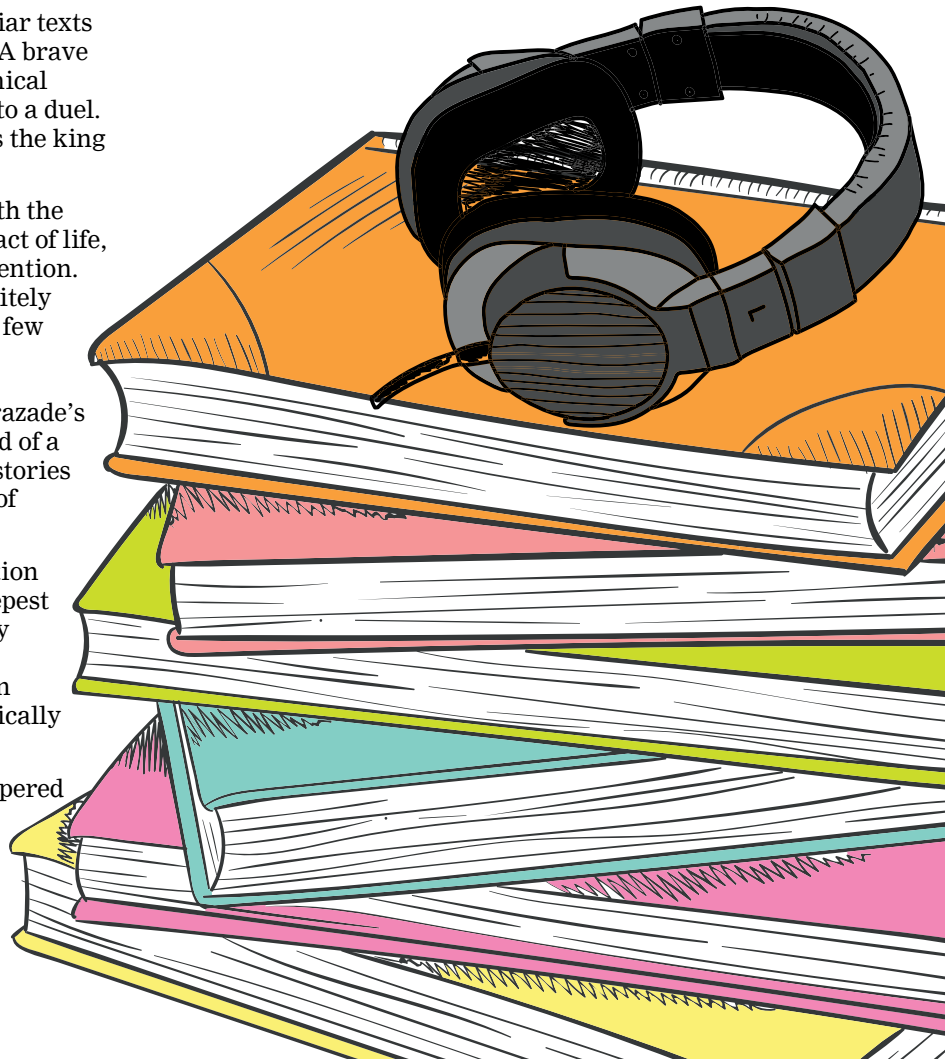
The stories are shaped like dreams - reality mixed with the bizarre, the terrible and the magnificent. Magic is a fact of life, serving to make the reader question morality and intention. This mix of the incredible and the mundane is exquisitely etched in Wong-Kar Wai's In The Moon for Love. The few minutes of the film's most recognisable soundpiece, Yumeji's Theme is a surprising but compatible accompaniment to the stories that constitute Scheherazade's nighttime quest. Shigeru Umebayashi emits the sound of a distant, unsubstantial world, much like the realm of stories that seem almost real when couched in the half-light of Scheherazade's whispers.

The Collected Stories of Edgar Allan Poe: Poe's intention does not intend to scare readers. It delves into the deepest auspices of human fear, which makes them effectively terrifying. Florid, perfectly curated words unravel unseemly tentacles of terror with ghastly ease. Within 6 pages, Poe can give you new nightmares and hysterically question your existing ones.

Naturally, such text needs a soundtrack which is tempered to its unique brand of terror-based psychoanalysis. Western classical music tends to do the trick. Mozart's Lacrimosa dies illa or Camille Saint-Saëns' Danse Macabre, Op. 40 (telling of Death playing a violin at Halloween for skeletons to dance to) work well for obvious reasons.

Do Android Dream of Electric Sheep? : Philip K. Dick's most name-dropped novel unleashes hard questions about the human ability to feel and express compassion, love and connection. Dick uses animals to lay bare the deficiencies in humanity. Outside the rapturous plot, the book is an exquisite metaphor for everything that our technologically-charged minds should be worried about. The distinction between flesh and machine is muddled, and unsolvable anxieties emerge.

When Arvo Pärt, Philip Glass, and Vladimir Martynov composed Silencio, they must read these anxieties to prepare. However, instead of a frantic compendium of eager sound, they created music that wanes minimally as quickly as it attacks with excess. It matches the book's meditative progression, and match the high points of revelation with sheaths of hyper-expressionist crescendo. While the classical bend might seem disjointed from a book about a post-apocalyptic world, the exact opposite occurs.



ADITI SARAWAGI

THE HIP-HOP MOVEMENT IN INDIA

Hip Hop music or rap music is a genre developed by African-Americans in the United States circa 1970's. The hip-hop culture includes MCing or rapping, DJing, break dancing and graffiti writing. This genre has become immensely popular in India and has lately become mainstream. Indian Hip Hop or Desi hip hop has become a sub-genre of the hip-hop movement. It is basically a combination of hip hop and Indian influences performed by artists of South Asian origins. The term 'desi hip hop' was coined by Bohemia, one of the most popular hip hop artists in the industry.

Hip hop has been heard in the country since a long time and few of the earliest performers included Apache Indian and Baba Sehgal who introduced rap to the Indian audiences. Yet rap or hip hop had never been a part of mainstream club music but an underground music genre until now where hip hop has become the rage all over the country.

Rappers from across the country are rapping not only in English but even in their vernacular languages. Borkung 'BK' Hrankhawl from Tripura uses rapping as a medium to express himself as an Indian. He raps in English and Hindi as well much to the audience's surprise. Rapping in one's native language is more popular than you think and Kannada actor Alok Babu or All.OK as he is popularly known promotes the Kannada culture and language with his rapping in Kannada. The commercial hip-hop numbers by the likes of Badshah, Hard Kaur and Honey Singh are popular courtesy Bollywood but socially conscious songs addressing everything from poverty to gender rights are also gaining momentum thanks to the new age rappers who credit being influenced by the likes of Tupac and Akala.

Hip hop is turning out to be a powerful form of protest music in the country amongst the youth leading to its immense popularity today. The internet has played an important role in the evolution of hip hop as aspiring rappers got more access to the pioneers of the genre and even sharing their work to the world became much easier as audiences warmed up to consuming global music styles thanks to the world wide web. Today one can record music without recording studios simply with online apps and gadgets.

Hip hop is truly multicultural with rappers from all over the country taking the hip hip hop scene by storm. Mumbai based Divine and Naezy are the most popular names in the industry along with Delhi's Prabh Deep. Khaasi Bloodz from Shillong is a trio of D-Bok, Big Ri and D-Mon who rap in their native Khaasi language. Siliguri has its stars in Buki and Xenon Pheonix. Major C or DJ Chantz has also been phenomenal in taking Desi hip hop international.

It's not only the young crowd which has become a fan of the hip hop artists, but record labels have also started taking note of the young emerging talent from this genre. Krsna launched his first album last year with Universal Music and Bangalore's Brodha V was signed by Sony Music. MC Divine was also signed by Sony and was even named by BBC Asian Network as an artist to watch in 2016. DJ Sa was recently chosen Best Hip-Hop DJ at the VH1 Sound Nation Awards and DJ Ishani from Mumbai has a residency at I Bar in the city. DJ Kani from Hyderabad and DJ Kave from Chennai are big names in the international hip hop DJing circuit.

Indian Hip Hop has seen a phenomenal rise and had especially made its mark as serious business in the past two years.

Quirks & Queries

ARCHY.J

India's first Female Bagpiper

Known to be India's first female bagpiper, tell us about your start and how you chose to pick up this instrument.

As a person, I have always been drawn towards uncommon things, things that are different and that everybody isn't doing, something that stands out from the crowd. That's just always been a personality trait. So when I first saw Bagpipes being a played in music video of a Band from Switzerland it was instant love to the magnificent instrument, its sound and how different it looked from the other instruments I'd seen. The characteristics of Bagpipes and my trait of being drawn to uncommon, different things just found each other at a common spot and started to shape a story. I looked on the internet relentlessly on how to learn this instrument, emailed several Bagpipers unknown to me seeking some guidance and help on how to learn it since there was no teacher I could find locally. It was very exciting yet disappointing since my excitement would make me do a lot of research but my lack of knowledge or contact would yield me very less results in getting started with learning the Bagpipes. Finally, after then receiving my initial guidance from a veteran piper in the US over emails, I knew that if I was going to learn this instrument, I had to learn it myself and so with the help of an E Book and some guidance online I started to learn. It was really difficult, probably the toughest and bravest thing I have done. An instrument that was regarded as one of the toughest and physically demanding instrument I had to learn via a book. There were times when I wouldn't understand anything, I'd cry alone because I'd get stuck and have nobody to help me but the intense love for learning this instrument and making a mark in this world with something different always motivated me to continue and not give up besides the circumstances. This proved to be the best thing I decided to do, unknowingly I happened to become "India's 1st Professional Female Bagpipes" and received a National recognition and award recently from the President of India under the "First Women Achievers Awards" .

In a country where this instrument pretty much doesn't exist, how did you manage to break barriers and learn the art of playing this wonderful instrument?

I believe, that one of your biggest barriers is yourself, your thoughts and your own beliefs about you. Once you learn to deal with that, everything else can be dealt with.

You are a self taught musician. What were the challenges you had faced when you were learning the instrument?

Not having a teacher physically to monitor your progress and to check your mistakes and just trusting yourself and the material you have, to do that is one of the biggest challenges.

You've played covers of popular songs and have reached out to many thousands of people. How did you promote your music at a time when Internet and social media was still not a big thing?

I still remember putting my first video (cover of Inis Mona) out when musicians and bands were still only putting out their music on Soundcloud. I had only told my close friends and immediate family about the pivot in my career from being a Vocalist to trying to learn a completely different instrument so not a lot of people knew. Hence, I thought that when I do decide to tell people about this, I will not just post an audio but make a video showing this great instrument and the new side of me being a "Bagpiper". That was the first idea when I posted a video. It was for my friends, the music community I knew to "watch and hear" the new

me instead of just an audio. I did not post any video that year. It was only next year (2015) when I posted my first professional video "Dubstruck" and it was very well received not just here but internationally. EDM.COM covered it, Metal hammer, Metal Injection BBC Radio Scotland and several biggies in the online world recognised me. It was very encouraging, and assuring that people like this, want to see more of this and I must not stop at this. Now about promoting my music, I did not just put a video on YouTube and sit there waiting for a miracle to happen. I remember waking up all night and doing literal PR work of my own for my own. Finding websites that would be interested to share this content and emailing them, finding people who would want to talk about this etc. Once, one big website picked it up it was then like a snowball effect. I learnt as I worked.

Tell us a bit more about The Snake Charmer.

More I knew about the Bagpipe world, I found out that every piper has a stage name, so I figured I have to have one too. I wanted something to reflect who I am, where I belong. The Snake Charmer name came to thought because outside India, people have a perception of us as the "land of snakes and snake charmers" well I wanted them to see a completely different, modern and progressive side of India and hence mocking that thought the name "The snake charmer" became my act's name, one that makes you wonder and question when you think of me and where I come from.

Before you picked up the Bagpipe, you were a vocalist of a band. Was it challenging to shift and do something so niche?

Yeah, it was. I had to change my identity more so change people's perception about me and about the sort of artist I was presenting to them.

What would be your favorite genre to play in the bagpipe?

Well, I enjoy quite a few genres to be honest. Mostly, Celtic, Dubstep and orchestral gets me going.

Your biggest influence/ inspiration in picking this instrument.

Eluveitie

Upcoming projects

Lots of collaborations. International shows (which I will be announcing soon)

Your message to someone who is in the path of doing something different.

It's very important to first find out, if it's really something that you want to do. If it is, then be persistent and brave.

AMOGH RAO

BAND OF THE MONTH

BOMBAY BANDOOK

When and how did Bombay Bandook come together as a band?

Bombay Bandook was officially formed in 2014. Initially, we started participating and competing in college fests. It was our last year in college and we didn't want the progress we made to conclude abruptly. Every single member wanted to make original music and not take the easy way out. Amalgamation, though surety of thoughts culminated into the formation of this band - 'Bombay Bandook'.

Since then, we've had new members, collaborated with various Indian Classical artists and are currently planning to hit the studio to record our next. All this, just to be true to that idea that led to the formation of 'Bandook.

How would you explain your particular style of fusion in comparison with today's Indian music scene?

In the specific case of Bombay Bandook, we try and build a rich sonic palate for each sound, which our six member group allows us to do.

What have been some defining moments in your journey as a band?

The journey as a band has been a strange but exciting one, from members moving to different cities, to writing songs over Skype, to performing with the Wadali brothers. There have been multiple instances where our music has been appreciated by people we look up to as musicians, but we were too slow with our social media management. Then came these two wonderful people from Bohemian Live, who promised to make our lives better. We're currently managed by Bohemian Live India.

On hindsight, this roller coaster ride has been important for the growth of the band.

What inspires your songs' lyrics and how do you go about composing them?

Our songs are conceptual, and with odd structures, but if I can be honest, it depends a lot on the mood. But yes, irrespective of what we try, you'll always find a hint of melancholy always attached to all our songs and we don't know why. Luckily, our guitarist is also our lyricist, making the process a bit easier.

The fact that our grandparents and parents remember most of the songs from their times indicates how the simplicity and the beauty of the combination of music and lyrics can sprinkle various moods and get us involved involuntarily. Take any work from the past and listen to it for a couple of times you'll be singing the tune with the correct words. That's the greatness of Indian cinema. Works of Sahir Ludhianvi, Kaifi Azmi, Yogesh, Gulzar, Javed Akhtar, Nida Fazli and even the ones that are writing great meaningful lyrics in this day and age like Prasoon Joshi, Amitabh Bhattacharya, Varun Grover and some more have been a major influence. I think it's this love that you have for poetry which I like to call 'junoon' and it will never go away.

Where do you see your music headed and what are your plans for the future?

In the last couple of months, we've been fortunate with the gigs, have been performing fairly regularly and have also composed for a short film - 'Autumn Leaf' . Beyond playing more shows, we plan on recording more singles and eventually release our album.

We're not planning to slow down at any cost, taking every project that helps us broaden our horizon.

What kind of message would you like to give the readers of the magazine and budding musicians in the country?

Start. Something, anything.

For anyone who's keen on music, I would tell you just one thing: start. You'll pick on the way, you'll grovel and grind, but that is what will make you. Don't try and fit into a box; make another box. Be original, try new things. It will definitely get difficult, especially when the industry is all about becoming very big, very fast; but don't be afraid of making mistakes or failing.

Just start. Music is our way of expressing, creating and giving back. Find yours. Explore it and have fun.

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SRIRAM RAVISHANKAR

THE BLIND ORCHESTRA

Picture Courtesy- Anton Tal

How do you put your music together? Do you rehearse your music well enough to play it blind folded or how is your collaborative process?

The music is all 100% improvised live on stage. Every show features new musicians and new music is being composed. We do not prepare music or a plan for a show but we do meet for one preparation jam just to understand and get used to the improvisation concept, understand the options and challenges and get a better feel for each other.

Has playing music blindfolded enhanced your sensitivity to music with every performance ?

My ability to focus and listen goes up and down but once I play without seeing it becomes better by the minute. The need to see gradually disappears. It becomes more and more natural and the sensitivity for sound get enhanced.

Explain what you mean by 'orchestral improv' and how it compliments playing blindfolded

ORCHESTRATED IMPROV is how I coin the Blind Orchestra's improvisation concept. There are 3 elements: The blindfolds is the first one. The second one is having a conductor who can see and listen and navigate the music. His job is to signal the musicians when to play and when to stop by a touch of a wand. The third one is about maintaining a healthy team spirit by being respectful, submissive, and supportive. That's the key ingredient.

What kind of technical expertise do each of you carry to be able to play and improvise on your instruments blindfolded?

There are no special expertise apart from high skill musicianship. It's not rare for an accomplished musician to be able to play blindfolded. This show is not about bragging of the ability to play blindfolded. If there's any bragging it's about the fact I can get 8 top musicians on one stage and make music which is melodic, harmonic, interesting and structured. All-star jams could easily become a musical disaster. The need for expression and attention is something to be considered and solved and our concept does just that.

Who are the musicians from India that you have had in your orchestra and how was the experience?

There's a long list of Indian musicians who took part and were just terrific. For example, bass player Manas Chowdhary who is my Mumbai brother and a partner in the Mumbai operation. Vocalist Shiv Nirmukta took part in the London show, which gave a great twist to the sound of the whole band. I can also mention the youngest musician ever to take part, which is Delhi drummer Aditya Bhagavatula. Other names that come to mind are Kartikeya Vashisht, Chintan Kalra, MC Kaur, Ambar Das, Sheil obZerver, Nicolette Gore and the list goes on and on.

Any message or just creative presentation you are trying to convey by playing music blind folded?

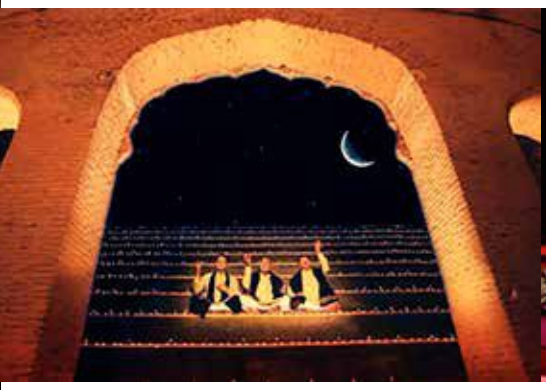
The blindfolds are just an assisting tools to what I want to achieve. I'm a music addict and an improvisation researcher that found a concept that allows improved teamwork and collaboration efficiany. I search for the win-win situation that will please everyone involved: The conductor, the musicians and the audience. It's about finding unity and possibly, it can be found everywhere if researched well enough. I'm talking about relationships, buisness, politics or any kind of group effort that involves different needs and interests.

Is there any scope for an album or EP for a concept like Blind Orchestra?

I plan to release a "best of live shows compilation" album soon. There are many videos available but these are souvenirs. They are lovely but nothing is like being in the room when it happens. It happens once and it's special because that music will never ever be played again. It's sometimes heartbreaking to experience magic disappearing into the best with no ability to hold and keep it. I guess that teaches me disattachement but also insures new magic will appear later.

MUSKAN GOSWAMI

The Most-loved Non-Bollywood Songs by *Wadali Brother, The Sufi Legends*



Sufi music is the one which connects to the soul. The depth in lyrics, the heart-warming combination of instruments and the mesmerizing voice of the singers – Sufi music is truly breathtaking, and Wadali Brothers are the masters of this genre.

Wadali Brothers- Ustad Puran Chand Wadali and the late Ustad Pyarelal Wadali are traditional Sufi singers who have created an amazing Sufi legacy of their own. The duo is among the few traditional Sufi singers who have dabbled flawlessly in Bollywood music.

The Bollywood songs sung by Wadali bothers are quite known by all. This is why we have curated a quick list of their most beautiful songs that you might not have heard:

1. Tu Maane Taa Naa Maane

This popular Sufi song was taken over by the Wadali Brothers at Coke Studio India. The duo's performance is magnetic and the vibe of the lyrics resonates in their voice perfectly. The lyrics of this song talk about how loving one's beloved is as sacred as worshipping the God himself. On YouTube, there video has been viewed about 12 million times.

2. Jaise Meri Eid Ho Gayi

The song is sung in collaboration with Lakhwinder Wadali, son of Puran Chand Wadali. This song is from the duo's album called Ishqe De Jaam. The beautiful lyrics of this song are written by Fida Batalvi and the official video of the song has about 3 million views on YouTube.

3. Rabb Da Dedar

Released in 2017, Rabb Da Dedar is among the latest songs by the duo. The music is by Ramaz Music who has given the song a beautiful blend of traditional Sufi along with a touch of contemporary vibe. The official video of this song has over 3 million views on YouTube.

4. Ni Saiyon Asi Naina

The Wadali Brothers have sung this Punjabi Sufiana song with a kind of honesty that is bound to stun you! The track can be found in their album named, The Best of Wadali Brothers (Ishq Musafir). On YouTube, you can easily find this piece of creation.

5. Dama Dam Mast Qalandar

One of the most popular spiritual Sufi songs, Dama Dam Mast Qalandar has always been a mesmerizer. It is a classic that even Abida Parveen and Nusrat Fateh Ali Khan have themselves performed. The Wadali Brothers have experienced a tremendous response whenever they performed this hit song. On YouTube, one of their event's video has even crossed 1 million views.

6. Sauda Ikko Jeha

The Wadali Brothers performed this song live, many times. One such performance at an event can be seen on YouTube. The duo along with a number of other great musicians has taken this soulful song to a completely new note. The song talks about giving away your heart and asking for your beloved' heart, and terms it as a similar exchange.

7. Tere Ishq Nachaya

A pulsating rendering of Tere Ishq Nachaya by the Sufi legends, this song talks about love in an incredible way. The powerful voices of The Brothers will leave a strong impact on your mind, long after you have heard the song. This track comes from their album named The Best of Wadali Brothers (Aa Mil Yaar).

Each one of their songs carries a level of warmth which will touch your heart to the core. Such has been the magic of the legendary Wadali Brothers.

KARISHMA D'MELLO

METAL & *Mythology:*

The Indian Influence

You know what's so great about metal? Besides its obvious contributions to the tin foil industry (you may ignore that line), as a genre, it features some of the most diverse and unconventional influences as far as songwriting goes. This is probably why the overall sound is generally more appealing to a relatively unconventional audience as well. While popular genres tend to stick to themes like romance and the endlessly fascinating behaviors of young folk at the local night club, metal has always had room for much, much more!

Among the many significant influences to the lyrical themes in heavy metal, history and mythology have definitely been among some of the most noteworthy. The influence of Norwegian mythology is so strong that it has spawned its own sub-genre of "Viking Metal". Egyptian, Roman and Greek mythology and South American culture have also inspired the lyrics and music of many great bands like "Septicflesh", Ex Deo and Symphony X. And if you're looking for the Indian influence, it isn't very hard to find either. Here are a few bands from all over the world who have been heavily inspired by Indian mythology, Vedic literature and Hindu philosophy.

Kartikeya (Russian)

"Durga Puja" and "Mahayuga" are probably not the first things that come to mind when you think of possible song titles of a Russian death metal band; but then came Karthikeya. The title itself is a giveaway with this band, having been named after the Indian war god (generally envisioned riding a peacock). Their themes tend to be strongly centered around Hinduism and eastern mythology, while their music has a distinctively Indian sound to it, a reason for which is probably that they also use ethnic instruments alongside the typical bass – drums – guitar combination.

Cult of Fire (Czech Republic)

This black metal band is so heavily influenced by Indian culture that their second album is actually titled in Hindi and written in Devanagari alphabet. Every song on the album is also titled in hindi and written in the same script. While their first album is described as "atmospheric metal", the second one focused heavily on themes like esoteric Hinduism, Vedic rituals, sung in an incredibly unique dialect as far as black metal is concerned. Their album artwork is also very obviously influenced by Indian mythological figures.

Rudra (Singapore)

Rudra like to describe their sound as "Vedic metal", and their lyrics often include ancient mantras and philosophical themes. The band often fuses scriptural chants and ethnic sounds with extreme metal percussion and guitars. Three of their albums follow a specific theme of "Brahmavidya", following the sequence of "Primordial I", "Transcedental I" and finally the third chapter to their trilogy – "Immortal I". Kurukshetra was one of their earlier albums that was based on the Mahabharata.

Dying out Flame (Nepal)

This Nepalese "technical metal" band has exactly one album titled "Shiva Rudrastakam" (no points for guessing what the theme is here!), and is yet another band that forms a part of the "Vedic metal" community. The entire album is really just a blend of classical Indian music and extreme metal with each of the six songs drawing focus to some part of Vedic religion.

Demonic Resurrection (India)

Demonic Resurrection's latest independently released album "Dashavatar" is all about Indian mythology. The album is built around a Hindu centric theme and is more of an Indian classical meets heavy metal kind of deal. Each of the songs under the album are named after the ten avatars of Vishnu and go something like "Matsya" (The Fish) and "Vamana" (The Dwarf), and well, you get the picture.

MEGHAN KHARSYNRAP

WHEN THE DINNER BELLS RING- MUSIC THAT MATCHES YOUR FOOD!

It's not odd to find food festivals with an open mic stage, a dj lounge, performances by local artists or even big ones. Most other festivities offer food and other services because it's normal to couple food with festivities, a hungry audience is a grumpy one.

But food and music in particular have an interesting relationship, call it construct if you want. But you cannot deny the many playlists that have been made on soundcloud simply for dinner parties. Sea food is undeniably good when the sound of the waves crashing is played but not as nice when country music is playing instead. A drink coupled with the blues is more solemn than a drink at a club.

There have been countless studies on the relationship with pitch and food. For example, volunteers were given pieces of candy that had been curtailed for the experiment, and the tastes that were brought to questions were sour, sweet, bitter and salty. The food was consumed accompanied by low pitched brass instruments or a high pitched piano piece. The result was bitter and sweet. The candy eaten with the piano playing was sweeter even though it was the same candy in all experiments.

For someone who have their senses crossed: Synaesthesia, wherein they could even taste colour, taste sounds or hear colours etc. One's experience of music could be overwhelming. At a concert one could literally be feasting on music so to speak. One could even wonder if someone who is hearing impaired could perceive tastes differently just like those whose senses are intertwined.

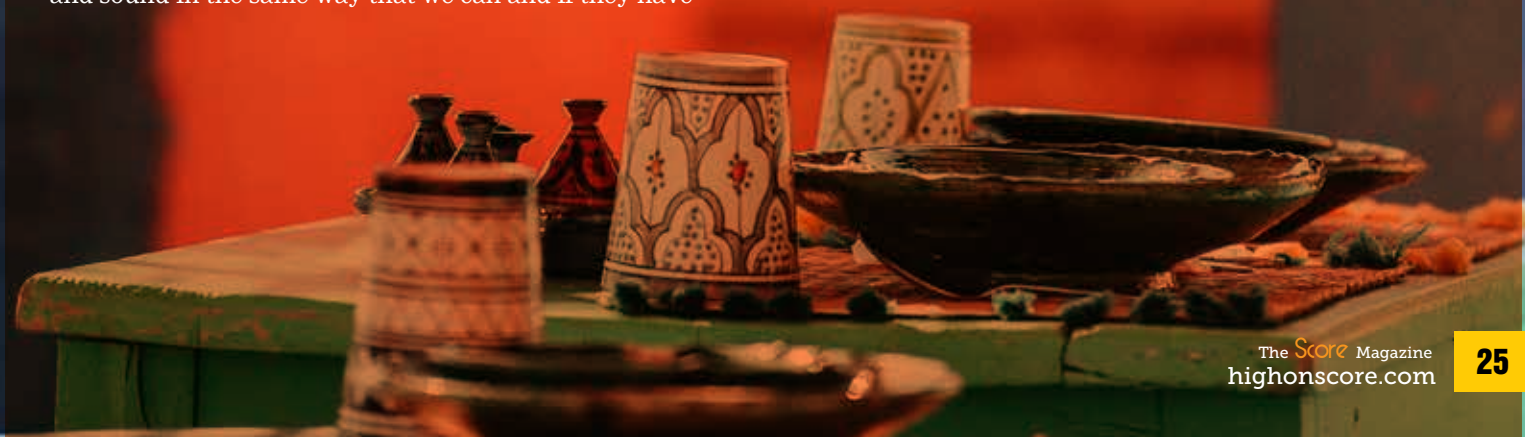
Most people already know that if your smelling abilities are affected by illness your sense of taste is altered because those senses are closely correlated. So if you have a cold you might not be able to taste anything. The ISO defines flavour as a complex combination of the olfactory, gustatory and trigeminal sensations perceived during tasting. The flavour may be influenced by tactile thermal painful and or kinaesthetic effects. But researchers are starting to wonder if this could apply to hearing and sound.

You may wonder if in that case animals associate food and sound in the same way that we can and if they have preferences. They can associate food and sound, take the case of Pavlov's Dogs and classic conditioning wherein the dogs learned to associate their meal times with a particular sound. The quality of sound is such that it can change behavior. Animals do have taste receptors, but It's still up for questioning if they can truly appreciate tastes. This element is significant to understanding why we can savour tastes. For most animals eating is just for survival and not pleasure.

Vocalists are often told their voices sound like honey or that they produce a sweet sound. Inadvertently we as humans we're always joining the dots. Good voices are sweet, sweet is considered favourable,a treat at the end of a meal if you may. It's an example of conditioning. . Since cultures are diverse, there are tastes people haven't encountered, soy sauce when eaten for the first time without preparation is pungent. Many people around me associate it to an interrupted chord, and more so with the case of wasabi. The taste is out of place in their memory and so it is no wonder they associate it to all things unfamiliar. Since music, especially modern age popular music is significantly dependent on familiar chords and patterns many people are not used to music outside of this box. Advertisers today understand how influential sound is.

Chef Heston Blumenthal's popular and signature dish The 'Sound of the Sea' at his restaurant The Fat Duck consists of clams, sea urchins, seafood foam tapioca and panko sand. The dish is presented with ambient waves sound from an ipod tucked away in a seashell. This idea came about when Charles Spence at Oxford University and Blumenthal conducted experiments on food. Notably, an experiment where oysters accompanied by sounds of the sea were more pleasurable than farm animal sounds. And when Bacon was served with the sound of bacon sizzling, the bacon tasted more "bacon-y".

In conclusion, research in this area of study may be very useful to understanding sound and food in the future. But if it doesn't this article could make for some interesting dinner time conversations!



THAYIRSADAM BLUES

TRIVIA

What is Thayir Sadam Blues

Thayir Sadam blues is a multi-genre band that was formed accidentally in Pune at an open mic where the 3 South-Indian founders- Bharadwaj Krishnan (Saxophonist), Aditya Veera (Lead Vocalist) and Sundar Subramaniam (Drummer) - met and decided they will play together based on similar music tastes and complimentary music styles. The addition of the other members were also accidental - a saxophonist playing on a rooftop, a pianist playing at a music shop etc.

Tell us the story behind the interesting name.

At our first open mic, the 3 founding members went on stage. We were put on the spot by the emcee to come up with a name in 30 seconds. We got into a huddle. We thought this would be the first and last time we would perform together and thought- let's make it a fun name. We looked for commonalities between the 3 of us- we were all South Indian and we all loved curd rice (Thayir Sadam in Tamil). So we called ourselves ThayirSadam Blues- the Blues was added because we had a saxophonist- we did not play blues that night. We got a gig by the end of the night. It's been little over a year now, inspired by the elegant simplicity of curd rice, we have done over 60 gigs primarily in Pune and Mumbai. Life is full of surprises.

As a band, do you think varied interests among members help you with the music or does it come in the way?

While we do a few common tastes in music and all of us are addicted to music in our band, each person brings a different flavour to the band as we have many different styles coming together. It would be unfair to point out one artist or one style to be a sole influence on our band. We bring together gospel, carnatic, blues, funk and electronic influences into our music. We are completely an experimental band and try to perform songs in our own unique styles that includes a saxophone and a beat boxer (Parag Bhide) too.

What are you guys doing different from the bands that are already out there?

The most unique thing about our band is probably the ability to work with so many different artists and play so many different styles and languages. We were once approached by an event management company to dress up as waiters and take requests at tables at a gujju wedding! Other musicians refused to do it because they thought it was demeaning. We thought it was innovative and fun and took it up. We had a blast! It also happened to be our first paid gig and it paid for a couple of instruments for the band and got us off the ground! We just focus on improving ourselves as musicians and are open to any kind of music and don't have the restrictions that most artists typically do.

With such a wide set of instruments, how do you manage to balance the compositions?

We have a long way to go to get our visions to life. But every once in a while, we hit that perfect 'aha moment' as a band with some songs. All the musicians who play with us are pretty accomplished as individual musicians and we have no attention seekers in the band. So everyone contributes their uniqueness and gets recognised for awesomeness.

Do you guys love to play live or do you think you are better off in the studio?

We have primarily been a live performance band so far. We have been primarily playing covers. However, you will see a very different side of the band once our originals are released- the studio side. We want to have fun as a band and grow as musicians. We enjoy a music loving audience, be it online or offline.

VYOMA SHAH

Piano Podcasts: Listen and Learn

Delivering content through podcasts has been an exciting development in music. Music educators are beginning to realize the burgeoning power of podcasts in reaching out to wider audiences and in growing their businesses.

Students of music have started to appreciate the benefits of using podcasts – they're ubiquitous, economical and easily accessible. Since dependence on visual representation of content is mostly not an option in this case, podcasts go a long way in enriching their users' auditory skills.

On this note, below is a subjective selection of a few piano centric podcasts, which we found extremely interesting and helpful:

Timtopham.com

Tim Topham's skillfully crafted podcast is an exceptionally useful tool for all piano instructors out there. It features particularly helpful insights on several subjects that are constantly on every educator's mind – keeping students consistently motivated, special needs teaching, art of teaching practicing and dealing with teens, amongst others.

Another really beneficial subject that Tim covers on this podcast is the integration of technology into teaching, which is of utmost significance in today's world. Additionally, the podcast also brings aboard successful educators that share resourceful tips on the business of music education.

Piano with Willie

On this podcast, Pianist Wille Myette speaks about topics such as how to put chords to a simple melody and the theory behind creating different chord progressions.

The content explained on this podcast plays a very crucial part in understanding the bigger and more challenging aspects of piano playing. Pianist Willie Myette unravels the complexities of harmonic concepts that contribute largely to the overall development of a pianist.

Duane Shinn

Pianist Duane Shinn cuts right to the chase on his podcast. Most of the episodes on the podcast focus on one major outcome – enhancing overall sound. He talks about articulation, ornamentation, rapid-fire runs and methods for innovative usage of chords to create many different colors. Majority of the episodes on this podcast are ten minutes or under and hence, they make for extremely easy consumption.

Jazz Piano School

The Jazz universe, while aurally immensely enjoyable, is also strikingly intricate. Learning Jazz piano can be overwhelming and if not approached correctly, the whole process can be a bit vexing. Brenden Lowe, a professional Jazz pianist and educator has put together a well structured podcast to alleviate the frustration that could arise while attempting to imbibe the building blocks of Jazz piano.

This podcast addresses essential topics such as the art of improvisation, voicings that are a must have in one's Jazz vocabulary and the importance of rhythm while soloing. Moreover, Brenden dissects and analyzes the music of renowned Jazz pianists like Bill Evans and Keith Jarret as well.

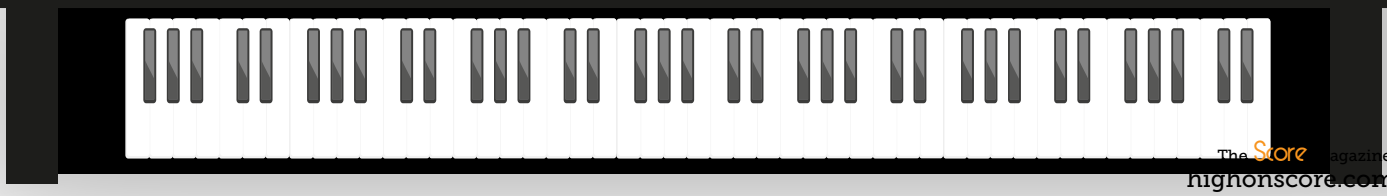
If you're eager and ready to delve into the world of Jazz piano, definitely give this podcast a listen!

Performance Today: Piano Puzzler

Ever wondered how a Beatles song would sound if Scarlatti wrote it? Or how a popular Broadway tune would sound if it were Beethoven's composition? Piano Puzzler sates this curiosity by curating one episode a week, where pianist Bruce Adolphe re-writes a familiar tune in the style of one the greats.

Every week, they get a listener on the phone and he/she is expected to guess the hidden tune as well as the composer whose style Bruce is imitating. This podcast is a productive source of inspiration for arrangement ideas, for any pianist. Hosted by Fred Child, Piano Puzzler is all about putting one's classical music knowledge to test.

It's safe to say that podcasts are no longer esoteric. From Classical enthusiasts to Jazz aficionados, pianists everywhere can learn from the best, anytime and anywhere!



SOUVIK CHAKRABORTY

PODCASTS IN INDIA

The internet is fast moving to stipulated content that is niche and is tailor made for those who want a platter of exclusivity and variety at the same time. The millennial does not expect everything to be OTT, but it breathes with renewed energy when it gets its own content sprinkled with the right mixture of wit, humour and intellect at the same time.

From the creaking cacophonous noisy transistors to the uber sleek smart phones, the radio content has also evolved a generation in terms of the audience it caters and the content it provides. Take a look at a host of popular podcasts in India that is making the kitty of the audio visual content growing-

SynTalk

Synthesis talk embarks mostly upon didactic talks heavy in intellect, inter dependant ideas and inter disciplinary discussions and researches. from science, medicine to politics and even economics and philosophy, everything is touched upon just as a touchstone would do to iron, to turn it into gold. The speakers of the podcasts are open to counter arguments and the popular perception is that the podcast is a synthesis of thesis and antithesis rather than a scripted choc-a-bloc situation.

History of India

For those of you who want to go all Doctor Faustus on the embankment of knowledge and a free sailing of vigour-filled words, for them, this punny and edgy little series of audio blogs are a great source of learning through infotainment. This discusses everything from caste system to the invasion of foreign emperors and the trade culture of foreigners. After the first successful session of the podcast, the history of India was refurbished for a second installment.

Trial by Error

This one is a popular one from the Delhi based journalist Nishita Jha. The series covered mostly in depth analysis of the Aarushi murder case, concocting the dots from various investigations and anecdotal recounts of friends and families. The series was in the lines of the popular US based podcast called Serial.

Maed in India

Mae Thomas promotes the freshest tunes and the hottest grooves from indie artist. Mae curates the best of the best tracks, aligns the artists for interviews and promotions and surprises all artists in India and abroad like there is no tomorrow! So every Monday there is a spark of magic happening with a dash of ingenuity in terms of the content that Mae propagates.

The Fan Garage

This one is a nice place to hang out for sports fanatics who missed out on major sporting events in India. The blog covers major sports from kabaddi, to cricket and the major sporting events of the country. Every session that the blog picks up necessarily boasts of an in depth analysis of the current affairs related to sports in India.

Watcha

This one is by the maverick film critic and writer, Aniruddha Guha's dissections on TV shows, web shows and YouTube videos. This blog also covers major TV shows, new releases and covers recommendations from India and abroad.

Indian Start Up Show

Neil Patel, hosts this show as a cracking nut for for venturing into a new startup, or for walking into the footsteps of those who had already made it big in the industry. So, if you are a hobbyist use your vocation to educate you more and if you are head over heels into a romantic affair with entreprenuership this is a good start. The talking topics range largely from sales, design, marketing, and psychology to UI/UX, financing and more.

The Real Food Podcast

Vikram Doctor hosts this as a fortnightly episode which talks about food, its origins, the constituents and the amazing new techniques of creating new recipes. There are episodes which discusses in detail the nitty gritties of the culinary art. Thanks to his lifelong experiences of being a food critic, today his podcasts are laced with the expertise of a master chef.

The Intersection

Samanth Subramanian and Padmaparna Ghosh hosts this podcasts on the varied fields of science, culture and history. It is an in depth and serious study in the fields of research, interviewing skills, original thinking and eloquence. The episodes are churned out fortnightly and are known in the world of podcasts as an elegant brevity of expression and eloquent knowledge.

THE BOHEMIAN RHAPSODY

VIPUL VIJ

On May 15th, 20th Century Fox dropped one of the most anticipated movie trailers of 2018. It is fitting that, Bohemian Rhapsody, one of the most iconic rock songs of all time will be the title of the movie about one of the most iconic rock bands to ever take to stage. The teaser trailer of the movie, Bohemian Rhapsody features Rami Malek who plays Freddie Mercury, the frontman of Queen in this musically engrossing biopic of the rock band.

The 1 minute 37 second long teaser has bits of song such as Another One Bites The Dust, Bohemian Rhapsody (of course), Killer Queen and a very Freddie-looking Rami Malek. Especially in scene with the short hair and moustache, Malek manages to look uncannily similar to the iconic vocalist. The movie has been long in the making with the project first announced in 2010. Sacha Baron Cohen, known for his roles in Borat and The Dictator, was cast as Freddie Mercury. However, the production house and Cohen went separate ways in 2011 due to "creative differences." Apparently, Cohen, who is famous for making movies that aren't very family-oriented and has edgy comedy, wanted to make an adult-oriented film while Brian May, guitarist of Queen and producer of Bohemian Rhapsody wanted this film to be more family oriented. On November 4, 2016, it was announced that Rami Malek will star as Freddie Mercury.

Coming back to the trailer, it gives us a glimpse of what went on behind the scenes during the making of Bohemian Rhapsody, the song. Freddie Mercury is shown in all his famous appearances. It appears that while the movie is about the story of Queen, Freddie will be the focal point of the movie, exploring all the personal aspects of his life. The trailer has received some criticism for ignoring his bisexuality and his struggles with AIDS (which ultimately killed him). Twitter, of course, jumped the gun on this and blamed the studio of 'hetwashing'.

Nobody has seen the film yet, and a minute and a half long teaser barely tells you the whole story. A teaser is supposed to get people excited about a film and give them a glimpse of what's about to come. A teaser of a movie about a rock band should revolve around the band members and their stage life, and songs. The teaser captures that adequately, showing us Freddie's exchanges with his band members and music label executives. There is a scene where Freddie flirtatiously looks at a girl, who could be Mary Austin, his former girlfriend. Mary was an important part of Freddie's life, who inherited is wealth after Freddie passed away in 1991. It is fair to say that we have not seen everything that the movie will encapsulate in just 90 seconds.

The teaser looks absolutely brilliant and anything with Queen's songs becomes better. The movie set to release on the 2nd of November, 2018 in the US. More trailers will be released where we might get to see how the movie handles the latter stages of Freddie's life, dealing with his illness and bisexuality. Till then, let the trailer of Bohemian Rhapsody rock you, rock you!

NAVYA C

Raaga & Emotions

A Deeper Study

The concept of Raaga (Scale in Western Classical Music) is quite the backbone for the foundations of Indian Classical music- whether it is Carnatic or Hindustani. A raaga is defined as the range and combination of notes which when performed together-create a great meaning to the listener. While Music as a whole itself has the inherent ability to express any emotion with mastery and poise, Indian Music has the credit of being the most complex as well as exquisite approach to the concept of Raagas.

From times immemorial, there is a strong belief that a set of particular raagas are greatly known for evoking certain emotions. The similar approach is also followed by classical composers from the musical trinity comprising of Thyagaraja, Muttuswami Dikshitar and Shyama Sastry. For example, a raaga like Mohana is extensively used for positive devotion and also sublime love. However, a deep melancholic feeling like sadness or pathos is straightforwardly presented in a raga like Shivaranjani or Hindustani raaga Puriya Dhansri. There is a great history that the raaga Bilashkani Todi was created by Tansen's son Bilas Khan and used for extreme sadness as well.

Coming to western classical music, a "happy" scale is inherently the C major scale (which has all the white notes) and various pentatonic combinations of the same. Any optimistic or happy song along with a celebration composition is evidently done in a major scale and that instantly gives a positive feel. However, when it comes to darker songs or sad undertones, classical composers like Mozart, Franz Schubert also chose minor scales (the greatest example is Schubert's Unfinished Symphony no.7).

Conventional music teachers also encourage the students to think on these lines when it comes to songwriting.

Interestingly, the similar approach has been used by film composers which led to great limitation as far as raaga choices are concerned. For example, a raaga like Abheri is totally confined to devotional numbers and Subhapanthuvarali became confined to feelings of estrangement or separation. But a new wave of thought began which defied such rules and led to great expansion of boundaries in music. The usage of raaga is such a convention that a raaga like Madhyamavati is typically used only for concluding a concert in Carnatic Music. However, a new wave of thinking has begun which pondered over this link between a raaga and an emotion. This led to a fresh idea that a scale need not be the only obvious choice when it comes to evoking a feeling. In short, the composer's approach towards a raaga(scale) which makes a difference altogether.

Just like how an emotion doesn't have a clearly defined graph, the raaga in which it is composed needn't be limited to only certain choices. With deeper level of understanding and unique approach, a entire new aspect of music composition can be done which can open new horizons of performing and music! In short, raga is much beyond the notes it comprises of. In short, raga is much beyond the notes it comprises of.

World Fusion and Classical Fusion music in particular is exploring this lesser addressed aspect of it with their own individual style. New age Carnatic composers such as Dr.M.Balamurali Krishna explored rare raagas of Carnatic Classical music and elevated the compositions with their rendition and tune instead of just the scale alone. The expertise of the composer does more of the talking rather than just the existing theoretical knowledge.

This viewpoint will surely open new doors on classical music which makes it even more amazing to relish and appreciate.

PRIYAANKAA MATHUR

Us. Kamal Sabri Dives into the Intricacies of **'Sarangi'** an Instrument closest to the Human Voice!

A distinguished 'Sarangi Nawaz' and a virtuoso Us.Kamal Sabri comes from the Senia Gharana of Moradabad, that has been one of the prominent Gharana's of Sarangi playing.Son of the legendary Sarangi Maestro Ustad Sabri khan, Kamal became a child prodegy as he made waves in the musical world at the tender age of 5. Today,he is regarded as one of the most seasoned Sarangi players,as his name reckons with the international cultural scene not only as a performer,but also as guest lecturer at several major Universites and music academies globally.

Talking about his musical lineage Us.Kamal says"I belong to the seventh generation of Muradabad Gharana of Sarangi, that bestows a distinguished lineage of many prominent Sarangi stalwarts namely Us.Chajju Khan,Us. Haji Mohammad Khan,who was the greatest Maestro of his time known for his finasse as a Sarangi Nawaz and also my father Us.Sabri Khan.My father was the first sarangi player to have received international acclaim popularising it in Europe & USA and became the first visiting professor of Washington University in Seattle to teach Indian music.He was the first sarangi player to incorporate sarangi with western violin in a duet with Sir Yehudi Menuhin in 1971 for All India Radio.He played for India's independence celebration on 15 August 1945 and received several national awards.Most recently a postal stamp is being dedicated to him that is soon to be released by President of India."

In the 13th century scriptures Sangeet Ratnakar and Sangeet Parijat, we find references about the 'Pinaki Veena' that was considered as a forefather intrument of sarangi.The present form of sarangi was evolved by Ustad Haider Baksh in the 15th century and eventually it came into being.Sarangi' comes from the word 'sau-rangi' that is capable of creating 100 colours or Bhavs (emotions) across genres like Khyal,Thumri,Chaiti, Ghazal and even Classical and Jazz fusion today.

Sarangi is played both in 'Tantkari' and 'Gayaki ang' and Kamal's repertoire involves both.It depends how the sarangi nawas incorporates one's technique with the vocalist and the gayaki of different gharanas corresponding to their different styles of 'Badhat',Bandishes,Laykari and Taan elements,and this is the key element of the Moradabad Gharana as how to incorporate the gayaki ang with it's characteristic taan styles.

Moradabad gharana have many variations and taans to play that include Madhya Phirat, Dogun, Teengun,Chaugun Taans and then Gamaks of various types, that are produced with different playing techniques.One of them is known as 'Sapat taan' of three octaves called 'Gatte ki Taan' with long bow played only with the hands,some gamaks are played with the bow only and are called 'Gaz ki Taan' and some taans are a combination of both gamaks and sargams played both with the bow and the hands on the stringed Pannell,this taan is called as 'Gaz Gatte ki Taan',that is the speciality of the Moradabad Gharana of sarangi, wherein the art requires blending of all elements to create a beautiful recital that enthralls the audience.

"Sarangi is a solo Instrument, but is perceived as an accompanying intrument,which is one of its greatest quality out of many,since most of the other instruments cannot be played to accompany,while sarangi's sound bestows in it a unique closeness to the human voice,which actually represents the gayaki ang,in the true sense.Unfortunately sarangi had very few solo performances intially,but I'm trying my best to revive it," says Sabri.

A Top graded artist of All India Radio,Kamal has have the privilege to be the youngest musician to participate in "Les 24 heures du raga" in Paris, where he played 9 concerts accompanying vocalists from cross genres enthralling the audience,while his stint at the 'Art of the Bow' festival in Geneva made him play a repeat concert. He has made India proud on several international platforms. As a composer he has delivered classically rich music scores for documentary films like 'The Big Question',' Mystics of Sufism' and has composed for several orchestras namely 'Indian Contemporary Music Orchestra' and 'Vienna contemporary orchestra' and likes.

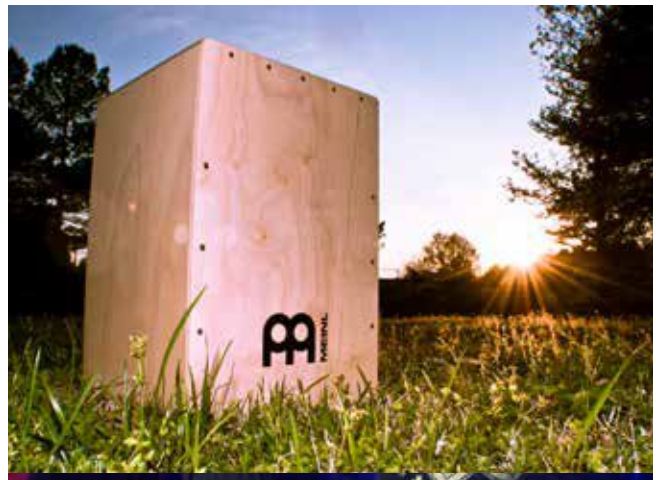
"Initially sarangi was considered to be a shadowed intrument used for deep sorrowful songs and Ghazals,but I tried to make it sound more enjoyable for both classical and western audiences.I incorporated it with Jazz and Blues tunes and created my album 'sarangi funk' a trans amalgamation,bringing it to the world music scene.In 2006 I came out with this unique album 'Dance of the Desert' that portrays sarangi as a lively instrument capable of enthralling people to dance on its tune,that was a revolutionary thought for sarangi and was much appreciated"elaborates Sabri.

Us.Kamal Sabri continues to explore the realm of music as most recently he recorded for an upcoming film 'Jhansi ki Rani', wherein his renditions display the purity of Indian music, yet with a global appeal.

PAVNEESH KAUR CHAWLA

DJEMBE AND CAJON:

A REVOLUTION IN BEATS



The warp and woof of any music is its rhythm and melody and we all know that drums are the rhythmic backbone of a track. It is jarringly surprising how the subjective feel of a melody or harmony changes when played with drum beats. So yeah, we know the impact of drums on a musical piece, it brings the music to life. However we cannot deny the fact that full drum kits get a little overkill sometimes. Now the issue is that without them the drama and effect goes missing from the track, but then just like everything else there is an alternative for this as well- hand drums.

Out of the various kinds of hand drums, Djembe and Cajon are an amazing replacement for those humongous drum kits. Over the past couple of years, these have become increasingly popular in a wide range of musical styles. They can also be an ideal entry point for set players who are seeking to expand their percussive palette.

Now when it comes to the sound of these instruments, well, describing the sound of any kind of drum is just like describing the taste of a dish- it is something that cannot be put into words easily but there are a few things that can be said to understand more about them. The cajon has various frequencies that mirror the sound of a drum set while djembe is an unusually loud drum keeping in mind its size. They work on three basic sounds- base, tone and slap and guess what, these hand drums are very easy to learn. Learning to play djembe and cajon is not as complex as learning to play a drum set is and this is another reason they are getting more limelight these days. In fact it won't be surprising if on a bright Sunday morning when you are sitting on a park bench, you find a djembe group producing a rhythmic music that locks you into an ethnic 'world beat' feel.

These hand drums have a high convenience quotient. These are best suited for those who play more open mic gigs in cafes, restaurants, weddings, events and more. Being space-conservative, djembe and cajon take almost no room at all and are way quieter when compared to a drum set. These instruments are easily available in the market and are not very expensive, specially when compared to a drum set. You can easily find a decent djembe or cajon under 10,000 INR, making them appropriate for value-conscious musicians. Another good part about these hand drums is that they are very lightweight which makes them easy to carry around. In fact, djembes are light enough to be strapped on so you can play standing up and also move around while you play.

Cajon and djembe are a great alternative for those huge drum kits that will lighten your cargo loads but intensify your rhythm and beats. For more creative sounds, you can pair them up with egg shakers, brushes or any other rhythm producing elements. Now that you know what to look and listen for in those two drums, it's time for you to head down to the drum store near you and try them out for yourself. Find the one that not just speaks to the crowd, but also to you. Keep drumming along, feed that rhythm to your melody and create a music that brings people together in spirit, in celebration and in harmony because music is unequivocally the food of love.

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SHREYA BOSE

INDIE REVIEWS

Fever Dream (Dualist Inquiry):

It has been a while since I listened to Sahej Bakshi, but I remember him making good music. His realm is electronica, and while that genre does not appear amidst my personal preferences, I have never come to Dualist Inquiry with any reluctance. The man is obsessed with storytelling, as revealed by the fact that he spends hours scouring the internet for singular words that can convey seven whole minutes of wordless songplay. He is dead serious about ascribing close meaning to sound, and the results are often exceedingly satisfactory.

Fever Dream is a self-aware, playful thing. The song is aptly titled, because the ebb and rise of sound is subdued, half-sunk into its own secret. It is paced like the shallow breaths accompanying a high fever. Faded tones of children's voices mingle with lullaby-like tinkles - all of which is framed within a firm and unhurried drum machine. The track moves from hypnagogic to hyper-conscious without employing exaggerated breakdowns to reach climax.

Within the first few seconds, you can see yourself making a story to align with the track. Sure, it might be steampunk slash Freudian circus, but it keeps boredom out of the question. You can dance, too.

Puppet Life (Amanda Sodhi):

Amanda Sodhi has a lovely voice. It serves as a saving grace in most of her music. If you don't pay much attention, you might miss badly written lyrics or vapid intentions because it all sounds pretty good.

Thankfully, Puppet Life is not maligned with either. Sodhi's voice is accompanied by a pertinent theme. Life does not adhere to plans, however well crafted they may be. There is not a single person who is not familiar with the feeling of being thwarted by life in every direction. Sodhi's song works because it hones in on the echo-chamber of the human heart. Despair and quiet desperation are intensely relatable.

The track does not have too many surprises, and is good for anyone who wants to feel understood. To know that you are not the only one feeling chewed up and spit out can be immensely comforting. I found the lyrics a tad juvenile (Puppet Life/God's pulling the strings/Try not to plan/Sorrow it brings), but one can overlook it in favour of the theme. The music is pleasant enough - nothing is jarring, but the instrumentation does not exactly jump out to grab you by the throat.

Abstract Melodies (Eashwar Subramanian):

Abstract Melodies does not bother with flourish. The album comprises two pieces, fronted by a piano and framed by a range of instrumentation that is fragile but significant.

Subramanian lays out a phonetic vision of harmony and tranquility. As unrealistic as the vision might seem, especially in the current state of global self-loathing, it is a scenery worth the attention. ‘Stillness’ inspires silence with its sound. I would not advise that either track be listened to if you are not able to genuinely devote attention. The crinkles of sound are subtle, almost deceptive. They do not scream to be heard; the onus is on you to appreciate their whispered meaning. Peace is achieved, but these variations stand as metaphors for the million thoughts that must be accepted, reconciled with and vanquished before peace becomes possibility.

Serenity generates a similar sentiment. It is longer, more meditative. It is a good song to come to when the chatter inside your skull must be silenced. On the third listen, the carefully progressing cadence begins to resemble the ease of your breath.

The album is charming. The songs are a reminder to pause and abandon the relentless torment of responding to desire after desire after desire. You are asked to celebrate the incredible notion that there is more than enough to savour in a single breath.

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MALIK ARSHAQ

Think out of the box

Being a producer or a beatmaker, you're bound to get to a point where you feel like your beats are starting to sound very similar and repetitive, a production slump of sorts. You might feel like your favourite producers have a lot of character and identity to their sound while your work sounds pale in comparison. This has a lot to do with the samples and sounds that you chose to work with and how you go about processing them.

You might find yourself using the same techniques that you've employed for quite some time over and over again, making your music sound a bit contrived and run-of-the-mill. In this edition, we'll be discussing a few out-of-the-box production techniques to make sure that your work sounds interesting and fresh.

One of the most important factors that determine how unique your end product is gonna sound is the samples that you pick.

At a time where we have pristine sounding samples readily available to everyone, it is easy to end up with music that sounds mechanical and overly processed. While it is essential that your instruments sound clear and well-rounded, it is also important that they sound organic. For example, instead of using conventional drum samples, you can use strange sounds to serve the same purpose. For example, sounds such as snaps, claps, wood block strikes are pretty common replacements for a snare drum.

Effects such as using a flanger on the snare also makes things more interesting. Simple EQ filters can also make a huge difference. For example, gradually automating a low cut filter from about 200Hz to over 20kHz during a build-up gives the listener a feeling that something big is approaching. This effect is widely used in a variety of genres, ranging from EDM and hip-hop to, even, metal.

If you're a fan of weird percussive sounds then sample stretching is a great way to go. Stretching out your samples gives your drums an electronic, elongated sound that sounds robotic and a little eerie. Re-pitching samples is also a great little trick to leave your listeners wondering and intrigued.

Nowadays, sampling has been embraced by a lot of different genres but they only seem to reflect the creativity when they're utilized innovatively. Side-chaining techniques are one of the most commonly used production tricks in genres such as EDM. Compression when used in a sidechain gives out a pumping effect with respect to the source track. Gates can also be side chained to produce a rhythmic slicing effect as the gates only open when they're triggered by the respective track.

These techniques are a few good examples of how you can process samples to make your productions sound more unique and original. While these methods can definitely help, the key is to figure out your own processing methods that suit your specific style and taste.

STUDIO MONITOR REVIEW: **MACKIE MR524**

Recently, I'd come to the conclusion that attempting to mix for prolonged periods of time with headphones was definitely doing more damage than good. It was time to look for a decent pair of monitors to add to the setup. Scouring the internet, sitting through a number of reviews and going through online shopping catalogues, things were not looking good for my wallet.

Considering the small size of my room and the kinda genres that I work on, I figured that 5" or 6" monitors should work well. After enough research on my part, I zeroed down on the Mackie MR524's. Mackie has held a strong reputation for manufacturing quality gear at an affordable price and that's exactly what I needed.

Ripping them out of the boxes when they arrived, you could see the quality of the manufacturing at first glance. The matte black all-wood finish looked great. The Mackie "running man" logo paired with a tasteful green LED light made the speakers look extremely futuristic and professional.

The monitors have flexible inputs, allowing XLR, TRS and RCA inputs as well. After hooking up my audio interface to the monitors by a couple of jack cables and placing the speakers in their rightful positions, I put on a few of the favourites to judge the newcomers. The first thing I noticed was that the highs, whether it was the cymbals, vocals or guitar tones, were extremely detailed and crystal clear. You could really appreciate the finer intricacies. The low-end response wasn't overpowering and exaggerated, instead it was tight and accurate. While people who mix bass-heavy genres such as EDM and House might feel like they need an additional sub-woofer, I felt like the MR524's do just fine by themselves. Having a frequency response range of about 45Hz-20kHz, the 1" silk dome tweeters and the 5" propylene woofers do an amazing job of translating groovy hip-hop tracks, various metal genres and everything in between.

The MR series of monitors are a result of Mackie attempting to make affordable the features that brought their flagship HR series of monitors to fame. Apart from looking amazing, the design of these monitors feature a custom internal bracing system to dampen vibrations in order to avoid the low-end rattling when they're kept directly on surfaces. This means that most home studio owners won't have to worry about purchasing studio monitors stands or isolation pads, for the most part.

While dealing with home studios, a lot of times you may have to place your monitors in an orientation or a position in the room that might not be ideal. A lot of times this may mean that your monitors might be placed at the corners of the room or right next to a wall. Since these monitors have rear-firing bass ports, these placements will cause a low-end build-up around the walls and the corners. But the MR series monitors come with acoustic filter settings that compensate for these positions so that you can get the flattest possible representation of the music in a listening environment that might be far from ideal.

Their signature logarithmic waveguide is an important feature that provides a wide dispersion as well as a wider "sweet spot". This way, the people who might be listening from non-optimum positions can also enjoy an accurate representation of the mix. The MR series also features the 6.5" MR624, the 8" MR824 and the 10" sub-woofer MRS10. In terms of quality and affordability, the MR524's get two thumbs up and a strong recommendation from us.

MALIK ARSHAQ

A BRIEF HISTORY OF THE TR-808

You might have heard the term "808s" being tossed around in reference to drums that have a low sub-heavy kick. The term originated from the legendary TR-808 drum machine produced by the Japanese electronics company, Roland.

Back in 1980, when hip-hop producers were primarily sampling drum breaks from jazz, blues or rock records, Ikutaro Kakehashi, founder of the Roland Corporation created the TR-808. It was one of the earliest programmable drum machines that allowed the user to program custom rhythms. The feature that made the 808 different from other drum machines was that the sounds did not resemble real drums or percussion. Instead, they were Roland's futuristic interpretation of the classic drum sounds. The machine particularly stood out for its powerful bass drum sound. The main reason for the 808 failing commercially was that the sounds were perceived as unreal and toyish.

Over the next few years, the TR-808 had garnered a strong cult following. The hip-hop producers that were mainly crate-diggers, now had the opportunity to program their own unique drum patterns without the need for having search for samples or record a live drummer. What was also interesting was that rather than playing pre-recorded samples, this machine generates its sounds using analog subtractive synthesis. The TR-808 led to the rise of a lot of bedroom producers because of its simplicity of use and the lack of a need for any sort of training in music.

The impact of this drum machine was felt by almost all forms of electronic music but it played a massive role in the direction that hip-hop was heading towards. Producers began to move from more musical sample-based instrumentals to a stripped-down synthesized sound. The tracks that earlier used to focus more on the melodic section were now starting to prioritise the rhythm. This not only affected rap instrumentals but the style of rapping itself. Rappers began adopting more syncopated and tighter rhyme schemes in order to sit well with the new kind of instrumentals. After almost 40 years of its release, the TR-808 is as still as relevant as ever. Modern hip-hop subgenres such as trap and grime heavily use the signature low kick sound and sharp hi-hats and claps. Countless copycat drum machines, plugins and sample packs that replicate the vintage 808 sound are available today.

Apart from hip-hop, genres such as RnB, house, drumnbass and EDM rely heavily on the use of the TR-808. Numerous producers such as Pharrell, Rick Rubin, Questlove, Kanye West, Phil Collins and Lil Jon have relied on the 808 to produce timeless hits.

MIXING VOCALS AT A HOME STUDIO

Mixing vocals is always a challenge. Carving out vocals is an important part of the mixing process. Mixing vocals can be a bit tricky because we tend to do things instinctively. Flaws in the vocal mix are quite easy to spot but overcoming them is a mystery that you'll have to learn to unravel. Let's jump right into it. The “In your Face” Vocals:

To get that lush studio quality sound in your home studio, you’ll have to have to, atleast partially, sound treat your recording space. This is to ensure that there are no standing waves or unwanted resonance in your room. After having recorded your vocals, we can move on to using EQ to make them sit better.

Usually, I use the Avid Protools stock plugin 7-Band EQ to tweak my vocals. First, start with the HPF and roll off around 80Hz for male vocals or 110Hz for female vocals. Make sure that you're not taking away from the vocals while you're filtering out the unwanted lows as you might lose the natural tone of the recording. Now try to find the honky region around 250-500Hz with a notch filter and then bring it down a few dB. Add some more bite around 4-5KHz and then a shelf around 8Hz to open things update. Now audition the vocals along with the rest of the tracks to get a better context.

Compression on Vocals:

Depending on the levels, apply a gentle compression on vocals by setting the threshold around -10db. Now apply a ratio of 2:1 or 3:1, keep in mind to not squash the dynamics and details in your mix. Have a medium attack time and set the release time based on how it sounds on the track and not by the numbers on your compressor. For heavier genres like rock music, push the attack slow so that it sounds punchy in your mix. If you want the vocals to sound heavy in your mix, then use parallel compression by blending in the compressed track with the original to get that in-your-face sound. I use a virtual amp (Sans-Amp Guitar amp, in my case) to add a bit of dirt to the compressed track and then blend it with the original vocal track to get that solid analogue vibe in the mix.

Using Effects like REVERB and DELAYS:

Using effects on your vocals is gives it depth and ambiance. Generally, I use a plate reverb for the vocals with a fair amount of wetness. The Waves R-Verb is my go-to options, but the regular stock plugin will do great as well. Select the Plate reverb option on an aux track and send in the vocals based on the effect required.

Delays can create an interesting effect in your mix. On vocals, a medium delay or a short slapback delay helps in creating that aural room space in your mix along with your reverb. You can also achieve different rhythmic effects by adjusting the parameters such as delay time.

Word of advice:

Always trust your ears and know your speakers as it is important how the mixed is translated by the monitors in your room. There is a misconception that stock plugins don't really match up to third-party plugins and VSTs. If used properly, they can be used to achieve great sounding mixes. Unnecessary or expensive processing can backfire and make things sound worse, in turn. Lastly, remember to always rely on your ears and feel of the music while making judgements.

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ROLAND UNVEILS
TM-6 PRO TRIGGER MODULE

Powerful, Easy-to-Use Sound Module Brings Professional Hybrid Versatility to Any Acoustic Drum Set

Roland introduces the TM-6 PRO Trigger Module, a compact and powerful device for professional hybrid drumming. The TM-6 PRO features 500 sampled sounds—including many newly recorded at world-famous studios—plus 268 expressive V-Drums sounds, 80 ready-to-use kits, and inputs for connecting up to 12 pads and/or drum triggers. Adding in user sample import, four assignable audio outputs, a click track, headphones monitoring, and more, the TM-6 PRO is the ultimate command center for bringing hybrid power and versatility to any acoustic drumming setup.

Today's popular music commonly incorporates electronic percussion sounds created in the studio, and acoustic drums are often enhanced in the mix with layered samples for bigger impact and fatter tone. The TM-6 PRO makes it simple for any drummer to bring these electronic sounds and samples to their stage performances and control everything right from their kit.

From the TM-6 PRO's panel, players can easily assign, mix, and modify sounds, apply built-in effects, monitor trigger status, and more. It's also possible to play backing tracks directly from SD media, and use the TM-6 PRO as a USB audio interface and trigger-to-MIDI converter for a computer DAW.

The TM-6 PRO features six dual-trigger inputs that can accommodate up to 12 total trigger devices when using Y cables. Available Roland devices include V-Pads, RT-series acoustic drum triggers, the BT-1 Bar Trigger Pad, and more. There's also a hi-hat control input for connecting an FD-8 hi-hat pedal.

To learn more about the TM-6 PRO Trigger Module, visit www.roland.co.in.

SENNHEISER LAUNCHED THE EVOLUTION WIRELESS G4 AT THE PALM EXPO 2018

Sennheiser Evolution wireless G4. evolving with your passion. evolving with your audience. evolving with you

German Audio-Giant, Sennheiser expanded the evolution wireless G4 with a highly professional camera series for ENG, film work, reporting and content creation at the PALM Expo 2018. The new EW 500 p series will feature exciting set components such as the MKE 2 lavalier mic, making it the idol choices for professionals.

Sennheiser's evolution wireless portable systems have been an industry standard wireless solution for media, content creators as well as small and medium-sized broadcasters worldwide. To be made available in a fourth generation, videographers will not only find the latest version of their much loved EW 100-p series, they will also discover a brand-new EW500-p series, designed to further professionalize film work. To add more, the new G4 series will be fully compatible with all previous evolution wireless generations, safeguarding any earlier investments.

The EW 500-p systems at a glance

Complementing the EW 100-p sets are the brand-new EW 500-p series professional sets for ENG and film work. Systems include the EW 512-p G4 Pro Portable Lavalier Mic Set (with camera receiver, bodypack transmitter, professional MKE 2 lavalier mic and various accessories), the EW 500 BOOM G4 Pro Portable Boom Set (with camera receiver, phantom power equipped plug-on transmitter and accessories) and finally the EW 500 FILM G4 Combo Set, which includes both bodypack and plug-on transmitters, MKE 2 lavalier mic, camera receiver and accessories.

About Sennheiser

Sennheiser is shaping the future of audio – a vision built on more than 70 years of innovation culture, which is deeply rooted within the family-owned company. Founded in 1945, Sennheiser is one of the world's leading manufacturers of headphones, microphones and wireless transmission systems. With 20 sales subsidiaries and long-established trading partners, the company is active in more than 50 countries and operates its own production facilities in Germany, Ireland and the USA. Sennheiser has around 2,800 employees around the world that share a passion for audio excellence. Since 2013, Sennheiser has been managed by Daniel Sennheiser and Dr. Andreas Sennheiser, the third generation of the family to run the company. In 2016, the Sennheiser Group had sales totalling €658.4 million. www.sennheiser.com

Bose Professional fosters a divine audio experience at the Madre-de-Deus Church in Vettukad, Kerala

The parish of Vettukad, more popularly known as "Madre-de-Deus Church", under the Latin Catholic Arch Diocese of Trivandrum, is a famous pilgrimage site that bears a history of more than five centuries. The church is dedicated to the Mother of God – Madre De Deus – which is combination of two foreign words; derived from Portuguese and Latin 'Madre' means Mother and De Deus means 'of God'; and people from all parts of Kerala and outside, irrespective of caste and creed come to the church seeking the blessings of Christ the King.

A landmark structure in the region since its inception, the church prides itself on its rich history and legacy. And with the recent overhaul of its internal and external semblance; the church's glorious heritage now embraces cutting-edge audio technology with the installation of a state-of-the-art PA system consisting from global pro audio leaders, Bose Professional – designed and integrated by the Bose Professional team in India in association with their Indian distribution partners Hi-Tech Audio, and regional partners M/S Nobel Audio who managed the installation and technical support during the execution.

With the audio architecture divided into indoor and outdoor sections respectively, the system inside the church comprises multiple units of the Panaray MA12EX modular line-array loudspeakers integrated and aligned in clustered sets of two, with a few units of the RoomMatch Utility RMU 108 loudspeakers supplementing as front-fills. Additional units of the MA12EX cover the flanks of the church as side-fills. The entire system is powered by four Bose PowerMatch® PM8500N networked amplifiers, and complete speaker management is handled via a Bose ControlSpace® ESP-00 processor. This indoor system replaces an older PA system that whose insufficient coverage lead to the need for multiple numbers of speakers to line the internal space, thereby compromising the aesthetical appeal of the heritage structure. The precise positioning of the loudspeakers of the new Bose system perfectly addresses the church's unique architectural challenges and allows the sound to be projected unobtrusively everywhere within the church with greatly enhancing speech intelligibility. The crystal clear sound is experienced in virtually every seat without significantly increasing the volume.

On the other hand, the outer areas required a complete weatherized solution that met the key requirement of maintaining the same tonal signature as the indoor system. And this is covered through multiple numbers of the LT 9702 WR weatherized loudspeakers speakers along with a few units of the LT MB24 WR subwoofers providing the low-frequency fidelity; all powered through the PowerMatch PM8500N and PM4500N amplifiers. This system is particularly crucial in conveying the audio from inside the church to almost 40 meters outside, where people gather on important celebratory processions like those on Easter and Christmas etc.

Rev Fr. Dr. Nicholas T – head of the church committee at the Madre De Deus Church, shares "Our church stands on the pillars of rich history and legacy; and quality is something that we abide by very strictly. In light of the entire premise commissioning a long overdue renovation, we knew it was time to invest in an enhanced audio system. There were a lot of things driving a change in the sound system, from aesthetics to sound quality and just pure need for greater coverage. After checking almost every available option in the market, we found the Bose system to meet all of those challenges. We met with the team that finally commissioned the sound system here, and they proposed a meticulous design sketched through the Bose Modeler Presentation and Auditioner Demonstration. They went the extra mile in providing a live demonstration of the entire proposed solution which certified the modeled results, and that is when we were completely convinced about the positives of the system and it is an absolute value for money investment. The sense of presence is dramatically improved, and the sound is spectacular. Bose gave us everything we needed in a sound system."

Mr. Vibhor Khanna – Country Manager – SAARC, Bose Professional asserted, "The Madre De Deus Church is an iconic religious institution, and it is an absolute honor and privilege for Bose Professional to be a part of such a rich legacy. We'd like to thank the entire church committee especially Rev. Fr. Dr. Nicholas and the construction committee convener, Mr. Aloysius for investing their faith in our brand; and a special vote of thanks to the entire audio commissioning team including our official regional representative Gautham ND, and the teams at Hi-Tech Audio and Nobel Audio respectively, for a job well done. We are proud to deliver the kind of world-class audio solution that an exemplary shrine like the Madre De Deus truly deserves."

All you need to know about **Casio CTK-7300IN**

Casio is well known for their digital keyed instruments such as hybrid pianos, e-pianos, and keyboards. Manufacturing electronic keyboards since the 90s, Casio has a built a legacy that speaks for itself. It is a name that has inspired a wide range of products that cater to everybody. Their products are loved by professionals and beginners alike.

In this edition, we'll be taking a looking at a piano-style keyboard, the Casio CTK-7300IN. This keyboard has 61 keys with touch response that changes the output in accordance with the amount of pressure applied to the keys. The keyboard looks as good as it feels. The standard pitch bend wheel and a modulation button allow you to perform in an expressive and versatile manner. The various digital effects, such as reverb, chorus, and DSP provide a great level of flexibility and playing dynamics. The DSP parameters can be adjusted to obtain custom DSP settings that can be saved and recalled when required. The 64 polyphony options and the 820 tones and 275 rhythms make this a versatile product to perform with. Included in these are the 33 Indian tones and 26 Indian rhythms that are very useful in performing various kinds of Indian music. The CTK- 7300IN has an amazing arpeggiator function that allows you to select from 150 different arpeggio types, including playing arpeggios from a fingered chord and guitar phrases. This means that you can play genres like rock, jazz, and the blues, but also shift easily to Indian Classical using the wide variety of tones available. For session musicians, this is a great tool because it allows you to adapt to the genre and the sound that any jamming or recording session could demand. These features provide plenty of room for beginners and students to experiment and learn while building their skills on the keys. Students can use the right tones, effects patches, and backing rhythms while practicing their desired genre.

Features such as the 17-track sequencer are a great addition to the keyboard and a very useful tool. The 17-track Song Sequencer acts as a multi-track recorder and allows you to layer and do real-time recordings of your keyboard play. When the recordings are completed, they can be converted to SMF (Standard MIDI File) format and stored to an SD memory card.

While playing back an arrangement that you created with the Song Sequencer, you can play along on another instrument or perform vocals with a microphone and record the audio onto an SD card. This option makes this keyboard stick out to producers and composers as it allows them to make the most of the CTK-7300IN as a composition tool. The Pattern sequencer permits real-time recording, step recording, quantization and easy editing. Apart from composing and performing, the sequencing feature opens up new possibilities for learning, practicing and keeping things interesting. This feature also appeals to musicians who perform as a one-man-act as they can layer multiple layers within the keyboard, sing and also perform with an additional instrument.

This keyboard comes armed with 50 specially selected built-in drawbar organ tones and nine sliders that can be used to change harmonic overtone level settings and add percussion and click sounds for real-time sound creation as you play. Along with the standard stereo jack outputs, an instrument input and a mic input, the CTK-7300IN comes with a USB port that provides a MIDI send/receive connectivity. In today's DAW-centered approach to music, this option allows you to access all the great tones and VSTs that you might be using through the keyboard, making it a great tool that can be used in the studio as well as on the stage. The MIDI feature is very sought after, nowadays, as a lot of touring musicians prefer to perform with VSTs on their DAW because of the flexibility, quality and ease of use.

Overall, the Casio CTK-7300IN is a great choice if you're looking for a keyboard that allows flexible and expressive playing while focusing on some game-changing features such as sequencing and recording. It works beautifully for on-stage performances, in the studio and as an instrument to teach/learn on.

MUKESH AMARAN

GIG CALENDAR: JUNE 2018

MUMBAI

1st June	Selvaganesh at The Quarter	The Quarter, Mumbai
2nd June	Rynosax and Sindhi Curry	The Quarter, Mumbai
7th June	Levi's Lounge Presents: The Lightyears Explode	Levi's Lounge, Lower Parel
8th June	Kaushiki Chakraborty with Mame Khan	Tata Theatre: NCPA
9th June	Madboy/Mink at The Quarter	The Quarter, Mumbai
10th June	The Kheyaal-E-Jazz Projekt	Harkat Studios, Mumbai
21st June	World Music Day at Flea Bazaar Café	Flea Bazaar Café, Mumbai
21st June	Smalltalk at The Quarter	The Quarter, Mumbai

GURGAON

7th June	Anand Bhaskar Collective	Hard Rock Café - Gurgaon
14th June	The Mocking Tree	Hard Rock Café - Gurgaon

DELHI

16th June	Kitty Su Presents Peggy Gou	Kitty Su, New Delhi

PUNE

7th June	Maati Baani - Thursday Live	Hard Rock Café, Pune
15th June	The Local Train	Hard Rock Café, Pune
28th June	Michael Jackson Tribute by The Pride - DeJaVu	Hard Rock Café, Pune

BENGALURU

2nd June	Big Bang Blues 2.0	Bflat, Bangalore
2nd June	Fandom and Mixtape Presents Flava D (UK) = Oceantide	Fandom: Bangalore
14th June	Clown With A Frown	Hard Rock Café, Bangalore

HYDERABAD

22nd June	Fossils	Hard Rock Café: Hyderabad

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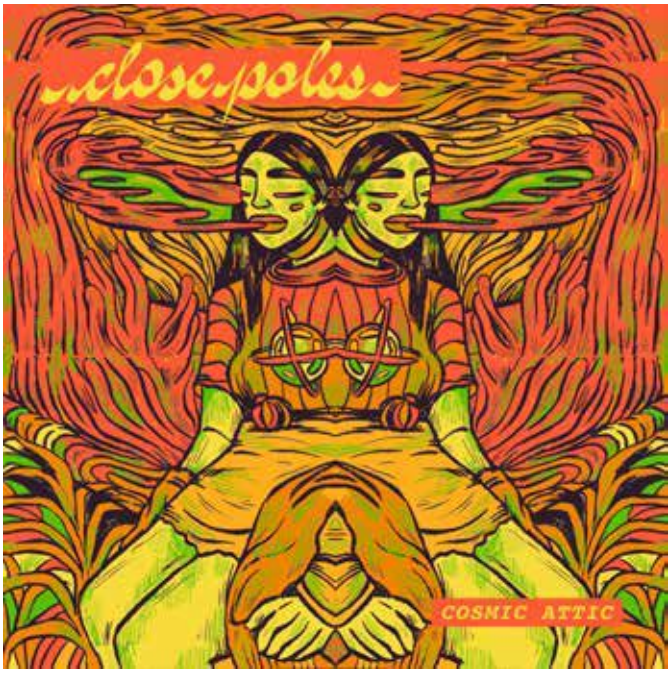
ALBUM ARTICLE:
NOOPUR CHOKSI

A childhood brimming with music is bound to inspire the kid in one way or the other. Having parents who could provide you with just that is an added bonus. Noopur Choksi is one such personality who always found music to be huge source of inspiration. "Music breaks the monotone of life, somehow I always end up finding more than what I'm looking for.", she says.

Fascinated by people who do things for the love of art and experimentation, Noopur found Cosmic Attic to be a reflection of just that and helped heighten the experience that he had already created, through his music. Her artwork provides a visual dimension to take the story forward. While she tells us, the album might not be for everyone, she finds the album to be full of beautiful details and being open minded, patient and attentive is key.

Having designed not just album arts, but posters too, Noopur says the process taps into slightly different avenues of music. "While Album art is more of an expression/representation of the Music, the Artist or a story that the artist wants to tell; festival Posters are more aimed at garnering attention and interest. One taps slightly more into the business side of things than the other", says Noopur. Think of album arts being made for the long run, while a festival poster is designed to momentarily grab your attention.

Lead by intuition Noopur considers her style to fall somewhere between Surrealism and Pop art. A simple idea that is visually powerful and full of obscurity is the type of imagery that she's trying to hit. Visuals form a huge part of the experiencing music for Noopur. "There are so many album covers that are social or political statements, which solidify the music and result in an impactful reception. I see it as a sort of reference point for artists to pin down how they felt, where they were, what they wanted to say, who they wanted to reach at a particular point in time. It's like a beautiful timeless documentation of thoughts and ideas and sounds."



SENNHEISER

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